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tarch's *Agésilas* furnishes much the closer parallel to these sentences from Bacon, just as the thought of Publilius Syrus is closer to that of Spenser. There is nothing to indicate that Bacon derived other thoughts from the Latin writer, since no other reference is made to him. On the other hand, it is a well-known fact that Bacon used Plutarch extensively. Miss Myrta Goodenough found 115 distinct quotations from the *Lives* and *Morals*.⁸ None of them had been noted before, although many others had been listed by Wright and Abbott in their editions of Bacon's works. That Bacon knew the *Life of Agésilas* very well indeed is proved by the fact that no less than eight allusions are made to it in his essays,—in two of them he mentions Agésilas by name.⁹

It seems certain, therefore, that Bacon was familiar with the words of Agésilas, and highly improbable that he had any other source for this idea. Spenser, on the contrary, shows such a remarkable similarity to the expression of it in the line of Publilius Syrus, that one can easily believe he had a knowledge of the Latin writer.

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IVANHOE TRANSLATED BY IMMER- MANN

In 1826, there appeared at Hamm (Wundermann) *Ivanhoe: Eine Geschichte vom Verfasser des Waverley* (Walter Scott). *Nach der neuesten Originalausgabe übersetzt und mit einem einleitenden Vorworte versehen von Karl Immermann*.¹ Of this rare work, Goedeke (Bd. VIII, S. 613) says: "Die Übersetzung ist, wie auch in den 'Epigonen' I, 268 und 282 angedeutet wird, von der Gräfin Ahlefeldt, aber

⁸ "Bacon and Plutarch": *Mod. Lang. Notes*, XII, pp. 42-6.

⁹ Essays IX and XLIV: Ed. of Wright, pp. 31 and 179.

¹ It is in three volumes, not four, as Deetjen says (Immermanns Werke. Bd. I. S. xxxiii).

von Immermann, von dem die lyrischen Einlagen übertragen sind, durchgesehen und bevorwortet." There is, however, abundant reason for believing that the translation was done very largely by Immermann. He did it in 1824, when there was a slump in his law-practice and his bank-account. He wrote to Abeken as follows: "Uebrigens ist die ganze Arbeit ein *opus infaustum*, sie macht mich hypochondrisch, wenn ich daran denke, sie war mir vom Buchhändler aufgedrungen, ich habe mit dem grössten Widerwillen daran geschrieben und will froh sein, wenn davon im Publico gar nicht geredet wird." He says nothing about the help from Adolf Lützow's divorcee to be. On Feb. 22, 1824, he wrote to the Baroness: "Wenn Sie wirklich nicht im 'Ivanhoe' übersetzen, so haben Sie wohl die Güte, mir das Buch bald zu übersenden. So lieb mir Ihre Hülfe sein würde—ich glaube doch, dass ich mich nun wieder allein werde daran machen müssen." She sent him the book and he wrote on March 21, 1824, that he was sorry that she had stopped at the first chapter. On April 18, 1824, he wrote to the Baroness, telling her of the work he had to do, including "Ein und einen halben Band Ivanhoe zu übersetzen." On May 16, 1824, he closed a letter to her as follows: "Meine Arbeiten schleichen langsam fort. Der Walter Scott schwatzt mir doch fast zu breit. Ich verliere so manche breite Schilderung unter den Händen, weiss nicht, wo sie bleibt, und ich denke, die Recensenten sollen auch nichts merken." The references in the *Epigonen* are poetry, and it is to me unthinkable that any one other than Immermann translated this work. He was then trying, unsuccessfully, to marry Lützow's wife, and any references to her in connection with the work may well be accounted for on personal grounds.

The translation presents a number of points of interest. The introduction of fourteen pages is an extremely readable criticism of Scott. In the last paragraph Immermann says: "Ueber das Wagstück, nach mehreren bereits erschienenen Uebersetzungen des Ivanhoe noch eine zu liefern, vertheidige ich mich nicht." Scott's work appeared in the latter part of 1819, though the first edition is dated 1820. Is it

possible that several translations of *Ivanhoe* had already appeared in Germany within the years 1820-24? And if so, by whom? Then, Immermann speaks of omissions and condensations in his translation. An idea of how much he left out can be gotten from the following figures. In the English *Ivanhoe* there are about 199,800 words. In the translation of Otto Randolf (Reclam) there are about 176,280 words. This is the difference that will generally be found between an English original and a German translation of the same. The German will contain about seven-eighths as many words as the English on which the translation is based, although the space will be approximately the same in both. Immermann's translation, however, contains only about 138,100 words.

Immermann's *Ivanhoe* is not in the British Museum, nor is it in any one of the four largest libraries in the United States. The writer has just secured a copy in good condition. Should any one wish to make use of it as the basis of an investigation, the writer would be glad to place his copy at his or her disposal. If done in the spirit of Scott's Dr. Dryasdust, this comparative study would, to be sure, be a thankless "Ochsenarbeit." If done otherwise, it might lead on to "Ivanhoe in Germany," and that would be very much worth while.

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THE MILLER AND HIS SONS

A song which has been preserved in Celia Thaxter's *Among the Isles of Shoals* deserves attention because of its possible antiquity. It is as follows:

"The miller he called his oldest son,
Saying, 'Now my glass it is almost run,
If I to you the mill relate,
What toll do you resign to take?'

"The son replied: 'My name is Jack,
And out of a bushel I'll take a peck.'
'Go, go, you fool!' the old man cried,
And called the next to his bedside.

"The second said: 'My name is Ralph,
And out of a bushel I'll take a half.'
'Go, go, you fool!' the old man cried,
And called the next to his bedside.

"The youngest said: 'My name is Paul,
And out of a bushel I'll take it all!
'You are my son!' the old man cried,
And shot up his eyes and died in peace."

Mrs. Thaxter describes the man whom she heard sing this as one who had been a sailor most of his life. He had once been "head singer" of the church, and knew ballad after ballad "of love and of war." His great peculiarity was that he spoke the last word of each verse instead of singing it.

There can be no question that this man was a genuine ballad-singer on American soil. It is equally clear that Mrs. Thaxter, although dependent on her memory, gives, on the whole, a trustworthy account of him and of his songs. We can judge of both matters from her record of the old man's singing of the popular ballad of *Young Beichan* or *Lord Bateman*.

Mrs. Thaxter evidently knew only the 1839 broadside version of the ballad, which was illustrated by Cruikshank, and pretty widely circulated in this country, while the ballad-singer knew another, and probably much older, version. Mrs. Thaxter accounted for the differences by saying that he had "remodeled" the ballad "with beautiful variations of his own." She gave as examples of his variations the forms of his proper names—Susan Fryan instead of Sophia, and Lord Bakum instead of Lord Bateman—and the passage in which the porter tells of the coming of Sophia. In the Cruikshank version the porter's message is given in two colorless lines,

"O there is the fairest young lady
As ever my two eyes did see."

* Celia Thaxter, *Among the Isles of Shoals*, Houghton, Mifflin and Company, edition of 1901, p. 81.

* This is according to the American edition, New York, G. W. Carleton & Co., Publishers, Madison Square; London, Bell & Daldy; 1871. The first edition of *Among the Isles of Shoals* appeared two years later, in 1873. Professor Child reprinted a version of the ballad illustrated by Cruikshank in which the porter's speech is two stanzas and a half in length. It is probable, however, that Mrs. Thaxter knew only the shorter version, as otherwise she would hardly have been so impressed with the ballad-singer's verses.